Up From The Skies

Words and Music by Jimi Hendrix

"EXP" segues into this song concerning a visiting extra-terrestrial and its queries regarding life on this planet, providing some subtle tongue-in-cheek social commentary in the process. Meanwhile, a "jazzy" groove is laid down by a trio of Earth denizens: Mitch (with brushes in hand), Jimi (with wah-wah pedal at foot) and Noel.

Note that the guitar accompaniment throughout the verses has been reduced to a chord-chart type of format. For greater ease of reading, you'll need to refer to the chord diagrams in order to achieve the correct voicings. Incidentally, if these forms, with their numerical designations, are "alien" to you and you're curious as to their origin, then check out your library for textbooks dealing with basic harmony. Some additional information may also be found in the player's notes for "If 6 Was 9."

Gtr.1; Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Bass; Tune Down 1/2 Step:
① = G♭ ③ = A♭
② = D♭ ④ = E♭

Verse

Moderate Rock ♩ = 142

F# ⑥ 2fr — B9 — A ⑤ open — F#7

Guitar 1 — mf — * w/ wah-wah

Vocal: 1. I just want to talk, uh, to you. _

Bass — mf

Drums — (w/ brushes) — f — Cr. — (w/ foot)

* Rock wah-wah in even quarters, akin to tapping your foot.

B9
F#7
B9
A
5
open
F#7
A
5
open
Guitar 1
Vocal
I won't, uh, do you no harm.
I just want to know a-bout your dif-f'rent lives on
Bass
Drums
B9
C9
F#7
B9
C9
F#7
this here peo-ple farm.
I heard some of you got your fam-'lies liv-ing in
B9
C9
F#7
B9
C9
F#7
cag-es tall and cold.
And some just stay there and dust a-way,

Guitar 1
Vocal
Bass
Drums
B9
C9
F#7
past the age of old.
Is this
F#7
B9
C9
C
3fr
true?
Please let me talk to you.
Verse
C#9
D9
G#7
2. I just want to know a - bout the rooms be - hind your minds.

G#7
C#9
D9
Guitar 1
Vocal
A - do I see a vac - uum there, or
Bass
Drums
am I, uh, go - ing blind?
Or is it just, uh, re - mains
from vi - bra - tions and ech - oes long a - go?
Uh,

Guitar 1
Vocal
Bass
Drums
C#9 D9 G#7 C#9 C9 C#9 D9
things like "Love the world," and uh, a "Let your fan - cy flow."
G#7 B9 C9 F#7
Is this true? Please
B9 C9 F#7 B9 C9
(cont. in notation)
let me talk to you.
Let me talk to

* Bridge
F#7
C#5
C5
B5
Vocal
you.
I have lived here be-fore
the days of
Guitar 1
Bass
Drums
* Gtr. 1 panning left to right every two measures throughout Bridge.
C5
C#5
C5
B5
ice.
And of course this is why I'm so con - cerned.

Vocal
C9
C#9
C9
And I come back to find
Guitar 1
let ring
Bass
Drums
B9
C9
C#9
the stars misplaced.
And the smell of a
let ring
let ring

C9
B9
Vocal
world that's burned.
Guitar 1
let ring
Bass
Drums
C#7
N.C.(C#7)
(B)
A smell of the world that has burned.
Spoken: Yeah, well,
1/2

C#9
E7
E9 E7
Vocal
I can dig it.
I can dig it, ba - by.
I just want to
see.
Guitar 1
(cont. in slash)
Bass
Drums
Verse
B9
F#7
B9
F#7 E
A B9
2fr
5fr
3. So where do I pur-chase my tick - et? I'd just like to have a ring - side seat. I
F#7
F# F#7 B9
F#7
want to know a - bout the new Moth-er Earth, I want to hear and see ev - 'ry - thing. I

Vocal
Guitar 1
Bass
Drums
(B)
(F♯)
(B)
even
full
full
full
full
(F♯)
(B)
Begin Slow Fade
(F♯)

(B)
(F#)
(B)
Vocal
Aw, shucks.
Guitar 1
full
full
full
1/4
full
full
1/4
1/4
Bass
Drums
(F#)
(B)
(F#)
Spoken: If my dad-dy could see me now.
1 1/2
2
1/2
2

Spanish Castle Magic

Words and Music by Jimi Hendrix

Many of Jimi's compositions were written in key signatures not normally associated with rock music. This one, for instance, is in C♯ minor, an apt choice, since it allows the main riff's lowest note, the flatted third, to be played on the open sixth and the open first and second strings to be used in conjunction with the C♯7♯9.

The chromatic progression is also fairly avant-garde for the rock idiom, but Hendrix always had a penchant for the unusual and strived to avoid blatant musical cliches. Examine any of his solos and you'll find at least one little twist or a variation on a familiar theme. Note that in "Spanish Castle Magic"'s guitar solo section there is an abundance of uncommonly bent notes, starting with a minor third bend from C♯ to E in the first measure at beat 4. Jimi then does some novel double-stop bends, especially the last one. There's simply a wealth of ideas to glean from this solo, so learn it verbatim and then incorporate these "gems" into your lead breaks.

Verse
Piano tacet
(E5)
(C#7#9)
B5/F#
1. It's ver-y far a-way.
let ring
mf
f
Bb5
D5/A
C#5/G#
C#/G#
It takes a-bout a half a day to get there if we trav-el by my, uh, drag-on-fly.
Vocal
Guitar 1
Bass
Drums

B/F♯
B♭5
D5/A
C♯5/G♯
Vocal
No, it's not in_ Spain,_ but all the same, you know it's a, a groov-y name,_ (exhale) and the wind's just_
Guitar 1
Bass
Drums
C♯11
N.C.
Chorus
A5
N.C.(F♯m)
F♯m7sus4
N.C.(A5)
(F♯m)
F♯m7sus4
_ right. Hey! Hang _ on _ my dar - ling.
Harm.
let ring
*Doubled simile by piano at this point.

N.C.(E5) (C#7#9)
(E5) (C#7#9)
(G#m7)
Vocal
Hang on if you want to go.
Here, it's a real-ly groov-y place, it's a,
Guitar 1
Bass
Drums
(E)
(E5) (C#7#9)
(E5) (C#7#9)
uh, just a lit-tle bit of, said, uh, Span - ish cast - le mag - ic. Yeah.

Verse
Piano tacet
B5/F#
Bb5
D5/A
C#/G#
Vocal
2. The clouds are real-ly low,
and they o - ver - flow with cot-ton can - dy,
and bat-tle grounds,
Guitar 1
Bass
Drums
C#7#9/G#
B5/F#
Bb5
D5/A
red and brown.
But it's all in your mind,
don't think your time on
*T = Thumb on 6

C#5/G#
N.C.
Chorus
*A5
N.C.(F#m)
Vocal
bad _ things,
just float your lit-tle mind
a - round. _
Look out!
Ooh!
Hang _
on ____
my
Guitar 1
Bass
Drums
ff
*Doubled simile by piano till end of song.
(A5)
(F#m)
(E5)
(C#7#9)
(E5)
(C#7#9)
dar - ling.
Yeah! _
Hang on ______
if you want to
go. ______
Get up on
full
full
tom fill

Vocal

your mind, babe. Ow! Yeah.

Guitar 1

1 1/2 1/2 full full full full

Bass

Drums

Vocal

Guitar 1

full full full full full 1/4 full

Bass

Drums

rivet cym.

Vocal

Guitar 1

full full full full

*Played behind the beat.

Bass

Drums

Vocal

Ah!

Guitar 1

2 1 1/2 1 1/2 2 2 2 2 2 full full

Bass

Drums

Chorus
A
N.C.(F#m)
A5
N.C.(F#m)
(E5)
(C#7#9)
Vocal
Hang on my dar - ling. Hey! Hang on, hang on if you
Guitar 1
full
full
full
steady gliss.
Bass
Drums
(E5)
(C#7#9)
(G#m)
want to go, and it's hap - pen-ing, oh no, damn, hey! That's right, babe, lis - ten!
grad. bend
full
semi harm.

(E)
(C#7#9)
Vocal
Get on _ ba-by!
Yeah. ___
It's all in your mind,- ba-by!
Spoken: Lit-tle bit of day dream here and there._
Guitar 1
ff
steady gliss.
1/2
full
Bass
Drums
Uh!
Yeah!

Begin Fade
(E)
(C#7#9)
Vocal
Guitar 1
1/4
1/2
full
3/4
grad. release
Bass
Drums
Ev - 'ry-thing's gon - na be al - right!
Fade Out

Wait Until Tomorrow

Words and Music by Jimi Hendrix

On the basis of his singular style of storytelling, both in lyric content and accompanying guitar parts, Hendrix could have been the Mark Twain of rock. For instance, note in measure 5 of the third verse that as he queries, "Do I see a silhouette . . ." the guitar seemingly says, "Uh-oh" on beat 3 with the introduction of a G major chord against A in the bass.

The use of pedal point is constant throughout the choruses. While Jimi plays figures based on the progression: I - ♭III (E and G major), Noel's part is centered around the tonic. During the first half of this chord cycle he repeatedly plays "sliding sixths," a favorite of Steve Cropper's. This intervallic structure requires the second string to be muffled by the middle finger while it is simultaneously fretting the third string. The same technique is applicable to the playing of octaves, as in "Third Stone From The Sun" off of *Are You Experienced?* and other wide intervals.

Throughout the verses Jimi uses a rather sophisticated concept involving harmonic extensions of the dominant chord built on the fifth degree of a scale, in this case, the major scale. Since the verse modulates to A major, the root of the dominant is an E major triad (E G# B), and by placing a series of thirds above it results in an eleventh chord. Noting that other triads other than E major are within its superstructure of E G# B D F# A, it's possible to take them out of context as Hendrix does commencing with measure 2 of each verse.

*Only basic tonality represented by chord names due to the degree of chordal ornamentations.

Verse
E
D/E
A
Vocal
1. Well, I'm stand-ing here _ freez-ing in -
Guitar 1
*T
P.M.
* T = Thumb on ⑥
Bass
Drums
mf
E11
A
E11
side _ your gold - en gar - den,
uh, got my lad - der leaned up a - gainst your wall. To -
let ring
T T

Chorus
E
Gsus2
Vocal
...think we bet - ter wait 'til to - mor - row. Hey, yeah,
(I think we bet - ter wait 'til to - mor - row.
Guitar 1
T T
Bass
(discontinue P.M.)
Drums
ride
E
Gsus2
hey.
I think we bet - ter wait 'til to - mor - row.
Girl, what 'chu talk - in' 'bout?
T T

E
Gsus2
E
N.C.
Vocal
I think we bet-ter wait 'til to - mor - row.)
Yeah, yeah, yeah.
Got to make sure it's right, so un -
Guitar 1
Bass
w/ auxillary percussion
drum fill
Drums
E
D/E
til to-mor-row, good-night.
Spoken: Oh, what a drag.
*w/ slight P.M.
* next 12 meas.

Verse
A
E11
A
Vocal
2. Oh, Dol-ly Mae, how can you hang me up this way? Oo, on the phone you said you want-ed to
Guitar 1
let ring
Bass
Drums
mf
E11
A
E11
run off with me to - day. Now I'm stand-ing here like some turned down ser-en - ad-ing fool,

A
E11
A
Vocal
hear - ing strange _ words _ stut - ter from the mixed up mind _ of you.
Spoken: And you keep tell - in' me. . . _
Guitar 1
Bass
Drums
that, _ ah. . .
Chorus
E
Gsus2
. . .think we bet - ter wait _ 'til _ to - mor - row.
(I think we bet - ter wait 'til _ to - mor - row.
What are you talk - in' 'bout? _
(discontinue P.M.)
ride

E
Gsus2
Vocal
No, can't wait that
I think we bet - ter wait 'til to - mor - row.
Guitar 1
Bass
Drums
w/ auxillary percussion
E
Gsus2
long.
Oh, no.
I think we bet - ter wait 'til to - mor - row.)

Verse
A
E11
Vocal
ow! 3. Dol - ly Mae, girl, you must be in - sane, so un -
Guitar 1
Bass
hi-hat
Drums
mf
A
E11
sure of your - self lean - ing from your un - sure win - dow pane.

Chorus
E
Vocal
as I fade a-way...
Don't have to wait 'til to-
(We don't have to wait 'til to-
Guitar 1
let ring
1/2 full
Bass
(discontinue P.M.)
Drums
ride
Gsus2
mor-row.
mor-row.
Hey!
E
Don't have to wait 'til to-
We don't have to wait 'til to-

Gsus2
E
Gsus2
Vocal
mor - row. What you say? Wait 'til to - mor - row. It
mor - row. We don't have to wait 'til to - mor - row.)
Guitar 1
T T
T T T
Bass
Drums
E N.C.
E
must not have been right, so for - ev - er, good - night, lis - ten at 'cha.
(We don't have to wait 'til to -
drum fill
tom fill

Gsus2
E
Vocal
Ah!
Do I have to wait? Don't
have to wait.
We don't have to wait 'til to -
mor - row.
Guitar 1
Bass
Drums
Gsus2
E
It is a drag on my part.
We don't have to wait 'til to -
mor - row.

Gsus2
E
N.C.
Vocal
Don't have to wait, uh.
mor - row.)
Um!
Ah, no!
Guitar 1
full Harm.
Bass
Drums
tom fill
E
Gsus2
E
Don't have to wait, don't have to wait.
(We don't have to wait 'til to - mor - row.
Yeah!
We don't have to wait 'til to -

Gsus2
E
Vocal
Don't have to wait, don't have to wait.
mor - row.
We don't have to wait 'til to -
Guitar 1
Bass
Drums
Gsus2
E N.C.
Oh, no.
Spoken: I won't be a - round to - mor - row. Yeah!
mor - row.)

E
Gsus2
Vocal
(We don't have to wait 'til to - mor - row.
Don't have to wait.
Guitar 1
full
hold bend
Bass
Drums
Begin Fade
E
Gsus2
We don't have to wait 'til to - mor - row.
Good - bye, bye, bye!

E
Gsus2
E
N.C.
Vocal
Oh, what a mix - up.
Spoken: Oh, you got-ta
We don't have to wait 'til to - mor - row.)
Guitar 1
Bass
Drums
E
Gsus2
Fade Out
be cra - zy.
Ow!
Don't have to wait 'til to - mor - row.
(We don't have to wait 'til to - mor - row.)

Ain't No Telling

Words and Music by Jimi Hendrix

Beginning with the "call and response" opening, you'll note there is some marvelous interplay between the guitars in this song, especially during the bridge and the instrumental interlude that follows. Throughout the bridge, guitar 1 repeats an ostinato pattern consisting of the tonic and supertonic, C# and D#, while guitar 2 "walks" with the bass. This is followed by what might be viewed as a brief modulation to the distant key of A major for the duration of a four measure contrapuntal instrumental interlude reminiscent of the bridge solo for "The Wind Cries Mary."

As in "Spanish Castle Magic," (which was in C# minor) the use of the dominant seventh with the augmented ninth, Jimi's favorite altered chord, gives this song a major/minor ambiguity since the raised ninth is enharmonic to the minor third.

Verse
C#7#9
Vocal
ain't no, (Ain't no.) ain't no tell - in' ba - by, when you will
Guitar 1
loco
1/2
Guitar 2
Bass
Drums
E Eadd9 E F# F#add9 F# N.C.(B) (B#) C#7#9 N.C.
see me a-gain, but I pray it will be to - mor - row. 2. Well, the
ride
hi-hat (half open)

Verse
C#7#9
Vocal
sun - rise (Sun - rise.) is burn-in' my eyes ba - by. Well, now I
Guitar 1
1/2
Guitar 2
Bass
Drums
ride
hi-hat (half open)
E Eadd9 E F# F#add9 F# N.C.(B) (B#) C#7#9 N.C. D7
must leave now, but I real-ly hope to see you to - mor - row.
let ring
hi-hat (half open)

Bridge
C#7/G#
D7
C#7
N.C.
Vocal
Yeah.
Spoken: Well, my house is, oh, such a sad mile a-way.
The feel - in' there al - ways hangs up my day.
Oh, Cle - o - pa - tra, she's
Guitar 1
full
8va
Guitar 2
Bass
Drums
ride
hi-hat (half open)

Vocal
driv - in' me in - sane, she's try-in' to put my bod - y in her brain.
8va
Guitar 1
Guitar 2
Bass
Drums
So, uh, just uh, kiss me good-bye, just to ease the pain.
loco
1/2
ride

C#7
C#7#9
Vocal
8va
grad. bend
1 1/2
full
Guitar 1
Guitar 2
Bass
Drums
N.C.(G#)
(C#)
(G)
Whispered: Sing it, hah.
Sing it, hah.
1/2
hi-hat

Verse
C#7#9
Vocal
3. Ain't no, ain't no tell - in', ba-by. There ain't no tell - in', ba-by,
(Ain't no, ain't no tell - in' babe.)
Guitar 1
loco
full
1/2
Guitar 2
Bass
Drums
E Eadd9 E F# F#add9 F# N.C.(B) (B#) C#7#9
when you're gon - na see me, 'cause I real-ly hope that, ah, it-'ll be to - mor - row. You know what I'm

E Eadd9 E F♯ F♯add9 F♯ N.C.(B) (B♯)
Vocal
talk - in' 'bout. Woah, yeah, hope it - 'll be, ah, hope it - 'll be to -
(Ain't no tell - in'.)
Guitar 1
full
steady gliss.
Guitar 2
Bass
Drums
rivet cym.
C♯7♯9 N.C.(E) (F♯) (B) (B♯)
mor-row. Ain't no tell - in', ba - by. Yeah. You know what I'm
(Ain't no tell - in'.)

Outro
C#7#9
E Eadd9 E
F# F#add9 F# N.C.(B)
(B#)
Vocal
talk-in' a-bout.
An-y-way,
must leave now.
Guitar 1
Guitar 2
Bass
Drums
full
rit.
* w/ echo
w/ bar
* Slap back echo w/ regeneration set high.

Little Wing

Words and Music by Jimi Hendrix

Jimi's protean imagination is evident in his unique chordal style, particularly in a ballad like "Little Wing." In this context, his approach to the guitar is more like that of a pianist: Jimi breaks away from the confines of the dogmatic "rhythm or lead" method. His thumb frets the bass notes, functioning in almost the same manner as a keyboardist's left hand, and the fingers of his fretting hand can be likened to a pianist's right hand. Let's examine a few excerpts that demonstrate this piano style format and rediscover what Adrian Belew has called a "lost art."

On the first beat of measure 2, Jimi frets the root of the G major chord with his thumb, allowing it to be sustained as he follows up with the chord melody. Although the melody is within the third position form of G major, the complete chord is not fingered at any one time. Jimi usually plays dyads (double stops) and movement within these partial chords is oblique; that is one pitch is stationary. If you examine measure 6 you'll find extensive use of oblique motion.

Going to the second verse, an example of parallel motion can be found in measure 2, as the interval of a fourth is slid back and forth over a distance of a whole tone. This idea based on the major pentatonic scale also appears in the coda to "The Wind Cries Mary."

The unusual tonal quality of Jimi's guitar is characteristic of the pickup combination known as the "out-of-phase" mode (see text for "One Rainy Wish"). The ethereal effect beginning with measure 6 is the result of playing through a unit associated with organists, the rotating speaker cabinet or "Leslie." Actually, it's the speaker baffle that moves, creating slow or fast vibration on the principle of the Doppler effect.

D/F#
Verse
N.C.(Em)
(G)
Vocal
1. Well, she's walk-in' through the clouds, with a
Glockenspiel
Guitar 1
T
P.M.
Bass
mf
w/ pick
Drums
hi-hat
(Am)
(Em)
(Bm)
(B♭)
cir-cus mind that's run-ning wild.
But-ter-flies and ze - bras and moon - beams
let ring

(Am)
(G)
(Fadd9)
(C)
Vocal
and, uh, fair - y tales.
That's all she ev-er thinks a-bout.
Rid-ing with the
Glockenspiel
Guitar 1
let ring
Bass
Drums
(D)
D
Verse
N.C.(Em)
wind.
2. When I'm sad
she comes to me,

(G)
(Am)
(Em7)
Vocal
with a thou - sand smiles she gives to me free.
Glockenspiel
Guitar 1
*Vib. top note only.
Bass
Drums
ride
hi-hat
(Bm)
(B♭)
(Am)
(C)
It's al - right, she says it's al - right,
take an - y - thing you want

(G)
Asus2 Gsus2 Fsus2
C5
D5
Vocal
from me,
an-y-thing,
an-y-thing.
Glockenspiel
Guitar 1
Bass
Drums
(D)
Guitar Solo
Em
G
Fly on
Lit-tle Wing.
Harm.
grad. dive
w/ bar
full
Guitar 2
w/ slight dist.
ride

Am7
Em7
Bm7
B♭
Vocal
Glockenspiel
Guitar 1
full
full
full
full
hold bend
Guitar 2
Bass
Drums
tom fill

Am
C
D5/A
G
Fadd9
C
Vocal
Glockenspiel
Guitar 1
Guitar 2
Bass
Drums
full
full
full
full
full

Outro
Begin Fade
D
Em
N.C.
Vocal
Yeah, yeah, yeah, yeah,
Glockenspiel
8va
Guitar 1
Harm.
grad. dive
w/ bar
full
full
Guitar 2
Bass
Drums
tom fill

Fade Out
G
N.C.
Am
N.C.
Em7
Vocal
lit-tle ba - by.
Glockenspiel
8va
loco
Guitar 1
full
Guitar 2
Bass
Drums

If 6 Was 9

Words and Music by Jimi Hendrix

One outstanding feature of this song is that during the verses Jimi doubles his vocal line with the guitar. This device was first used, but to a much lesser extent, in the guitar solo to "Manic Depression" from *Are You Experienced?* There, it was done in unison instead of an octave below his voice, as found here.

Moving along to the bridge, the format switches to chordal accompaniment and the song's momentum builds. Jimi's penchant for lush, complex voicings is evident as he opts to use ninth chords for the first three chords in this descending progression. From a theoretical standpoint, this form naturally occurs when harmonizing on the dominant or fifth degree of a major scale. For example, if we took the D major scale (D E F# G A B C#) and began constructing a chord on A, the fifth degree, by superimposing intervals of a third (tertian harmony), our first true chord would be a major triad consisting of A, C# and E. Continuing in the same manner will result in various harmonic extensions (7, 9, 11 and 13), but for our purposes we'll just require the seventh, G, and then replace the third, C#, with the second, B, to form the ninth.

Verse
N.C.(E5)
Vocal
Sing a song bro'. _) 1. If the sun _ re - fused to shine, _
Guitar 1
Bass
Drums
Vocal
I _ don't mind, _ I _ don't mind. _ Whispered: (Yeah. _
Guitar 1
Bass
Drums

Vocal
) If the moun - tains, ah, fell in the sea, let it be,
Guitar 1
Bass
Drums
End Half-Time Feel
Bridge
A9
it ain't me. Whispered: (Well, al - right.)
Got my own
*T = Thumb on ⑥

Half-Time Feel
G9
F#9
F
E
N.C.
world _ to live through and, a - ha, and I ain't gon - na cop - y you. ______
Vocal
Guitar 1
Bass
Drums
full
mf
Verse
E7#9
Yes.
2.Now if a six uh, huh, turned out _ to be
Whispered: (Sing the song bro-ther.)

A5/E E5
N.C.
D5 E5
N.C.(D5)
D5 E5
N.C.(D5)
Vocal
nine, oh, I don't mind. Oh, I don't mind, uh. Whispered: (Well, al -
Guitar 1
Bass
Drums
D5 E5
N.C.(D5)
D5 E5
N.C.(D5)
right.) If all the hip - pies cut off all their hair, oh, I don't care.

End Half-Time Feel Bridge
D5 E5 N.C.(D5)
D5 E5 N.C.(D5)
A9
Vocal
Oh, I don't care.
Dig.
'Cause I've
got my own
Guitar 1
let ring
Bass
Drums
ride
Half-Time Feel
G9
F#9
F
E
world to live through and, uh,
and I
ain't gon - na cop - y
you.

Interlude
N.C.(E5)
Vocal
Spoken: White col-lar con-ser-va-tive flash-in' down the street point-in' their plas-tic fin-ger at me, ha.
Guitar 1
mf
f
1/2
full
Bass
Drums
press roll
mf
(leave open)
They're hop-in' that soon my kind will drop and die, but, uh, I'm gon-na wave my free flag high,
let ring

Guitar Solo
End Half-Time Feel
E
E5
E
C9
E6
Vocal
high!
Ow!
Guitar 1
let ring
Guitar 2
8va
mf
w/ echo & clean tone
Bass
Drums
f

Vocal
Guitar 1
Guitar 2
Bass
Drums
A9
let ring
8va
rake
tom fill
G9
E6
Wave on, wave on.

Vocal
Guitar 1
let ring
Guitar 2
8va
Bass
Drums
C9
T
let ring
8va

E6
Vocal
Guitar 1
Guitar 2
8va
Bass
Drums
A9
G9
let ring
T

Bm7
N.C.(B5)
B
A5/B
Bsus2
B9sus4
Vocal
Guitar 1
let ring
Guitar 2
8va
Bass
let ring
Drums
B
Vocal
Guitar 1
let ring
8va
Guitar 2
full
Bass
Drums

Verse
Half-Time Feel
N.C.(E5)
Vocal
Ah, ha, ha.
Spoken: 3. Fall moun -
Guitar 1
8va
loco
Guitar 2
Bass
choke
hi-hat
tom fill
Drums
mf
tains. Just don't fall on me.
Go a-head on mis-ter bus-'ness man,
you can't dress like
ride
tom fill
tom

Vocal
me.
Yeah.
Guitar 1
Guitar 2
Bass
Drums
tom
*Drum Solo
*w/ voc. ad Lib (next 12 meas.)

Vocal
Guitar 1
Guitar 2
Bass
Drums
tom
toms
mf
f
R L R R L R L L R L R R L R L

Vocal
Guitar 1
Guitar 2
Bass
Drums
tom
mf

Vocal
Guitar 1
Guitar 2
Bass
Drums
F♯m7/E
E6/9
8va
toms
E13
E6sus4
B9
E6sus4
let ring

Emaj9
Emaj7
Vocal
Oo.
Guitar 1
let ring
Guitar 2
8va
Bass
Drums
tom fill
E6sus4
Esus4
loco
P.M.
tom

F♯m7
N.C.(E)
Vocal
Guitar 1
let ring
Guitar 2
8va
Bass
Drums
tom
F♯m7
Emaj7
Emaj9
let ring
tom
tom

F#m7
E
Vocal
Guitar 1
let ring
Guitar 2
8va
loco
Bass
Drums
tom fill
F#m7/E
Emaj9

Vocal
Guitar 1
Guitar 2
Bass
Drums
E
F#m7
Emaj9 F#m7
8va
let ring
loco
E
F#m7

Vocal
Guitar 1
Guitar 2
Bass
Drums
Emaj9
F#m7
Emaj9
8va
F#m7 Emaj9
Emaj7
loco
let ring

F♯m7
Emaj9
Vocal
Guitar 1
Guitar 2
Bass
Drums
8va
let ring
steady gliss.
loco
E9
ad lib freely

You Got Me Floatin'

Words and Music by Jimi Hendrix

The opening guitar figure is in "reverse" through manipulation of the tape as on "Are You Experienced?" from the first LP. Check out the accompanying notes to that song for a detailed account of this recording technique and optional methods of replicating the "backwards" effect.

Jimi then shifts into "drive" with the funky main riff, resplendent with sharply attacked partial chords and muted strings. Note that all muting is done by the fretting hand versus the traditional palm mute.

The most notable feature of this cut has to do with its novel instrumentation. An eight-string bass is used in this piece and is prominent in the interlude solo as it is played in counterpoint to the guitar. For those of you unfamiliar to this type of bass, it is similar to the four string variety except for adjunct strings an octave higher to give the effect of a guitar doubling the bass part.

Verse
C D C N.C. C D5 C G5 C5 D5 C D C N.C. G5 A5 C5 N.C. C5 D5
Vocal
1. Well, you got me float - in' a - round_ and 'round. ____
Guitar 2
1/2
Guitar 1
Bass
mf
Drums
C6 D C N.C. D5 C6 C D5 C5 G5 N.C. C5 D5 C D C N.C. C5 D5 C C5 G5 N.C. C5 D5
Al - ways up, you nev - er let me down. The a - maz-ing thing; _ you turn me on nat' - ral - ly, ____ oh,
1/4

Chorus
C D6 C5 N.C. C5 D5 C5 D5 C5 N.C.
N.C.(C) (D) N.C. (C) (A) N.C.
and I kiss you when I please.
We're float - in' 'round and 'round.
(You got me float - in' 'round and 'round. You
Vocal
Guitar 2
Guitar 1
Bass
Drums
(C) (D) N.C. (C) (A) N.C. (C) (D) N.C. (C) (A) N.C.
Hey! Touch the ceil-ing, babe. Got me float - in' nat - 'ral-ly.
got me float - in', nev - er down. You got me float - in', nat' - ral - ly. You
101

(C) (D) N.C. (C) (A) N.C.
Verse
C D C N.C. C5 D5 C Gsus4 N.C. C5 D5
Vocal
Yeah! 2. Now ya, ya got me float-in' a - cross and through. You
got me float - in', float to please.)
Guitar 2
Guitar 1
Bass
Drums
C D C N.C. G5 A5 C Gsus4 C5 D5 C D C N.C. G5 A5 C5 Gsus4 N.C. G5 A5
make me float right on out to you. There's on - ly one thing I need to real - ly get a me there, is to
1/4

Chorus
C D C N.C. G5 A5 C D5 C5 N.C.
N.C.(C) (D) N.C. (C) (A) N.C.
hear you laugh with-out a care. What I say now, ah. Hey! Huh, 'round and 'round.
(You got me float - in' 'round and 'round. You
(C) (D) N.C. (C) (A) N.C. (C) (D) N.C. (C) (A) N.C.
Got me float - in'. Whoa, hey! Got me float - in' nat - 'ral - ly.
got me float - in', nev - er down. You got me float - in', nat' - ral - ly. You
Vocal
Guitar 2
Guitar 1
Bass
Drums
full
1/2

Vocal
Guitar 2
Guitar 1
Bass
Drums
mp
f
Vocal
Guitar 2
Guitar 1
Bass
Drums

Vocal
Guitar 2
Guitar 1
Bass
Drums
1/2
full
hold bend
full

Vocal
Guitar 2
Guitar 1
Bass
Drums
8va
steady gliss.
grad. release
full
Chorus
N.C.(C)
(D)
N.C.
(C)
(A)
N.C.
Yeah!
Gim-me one more time, broth-er, say it.
Got me float - in' 'round and 'round. You

Verse
C D C N.C. C6 N.C. C6 D C N.C. G5 A5
dad-dy's cool and your mom-ma's no fool. They both know I'm heads o-ver
Vocal
Guitar 2
Guitar 1
loco
1/2
full
Bass
Drums
C Gsus4 N.C. C D C N.C. G5 A5 C N.C. C5 D5
heels for you. And when the day it melts down in-to a sleep-y, red glow, that's

C D C N.C. G5 A5 C D5 Gsus4
Vocal
when my de - sires _ start to show. _
Guitar 2
grad. bend
full
Guitar 1
1/2
full
Bass
Drums
Outro
N.C. A7sus4 A7#9 Bb7#9 A7#9
Hey! _ Hey! _
Have _ me float - in'. You

N.C.
A9
B♭9/A
A9
N.C. C9
Vocal
Got me float - in'.
Voc. Fig. 1
Touch the
got me float - in'.
You got me float - in'.
Guitar 2
Guitar 1
full
1/2
Bass
Drums
w/ Voc. Fig. 1, 5 times
sky.
End Voc. Fig. 1
You
You got me float - in'.
steady gliss.
8va

A9
N.C.
A9
N.C.
B♭9/A
N.C.
G9/A
Vocal
Hey, hey, hey, hey, now, hey - o.
Guitar 2
Guitar 1
8va
1/2
full
loco
Bass
Drums
A9
N.C.
A9
N.C.
A9
B♭9/A
Float - in', hey, hey!

Begin Fade
A9
A13
A9
A13
A9
B♭9/A
Vocal
Ow!
Hey!
Guitar 2
Guitar 1
8va
Bass
Drums
A9
N.C.
A9
B♭9/A
A9
Fade Out
Got me
float-in'.

Castles Made Of Sand

Words and Music by Jimi Hendrix

Whereas Jimi's anthem to nonconformity, "If 6 Was 9," was vehemently subjective in its declarations, here he is more or less a detached observer of life's ironies. There's even a certain pathos to the music itself which can be attributed to the fact that there are brief departures from the major mode to minor.

The first voicing, G5add 9 (also called Gsus2) has a rather bittersweet quality to it, being neither "fish nor fowl" (i.e. major nor minor), and then B♭, the minor third, is introduced by virtue of the parallel movement of the opening chordal figure and its recapitulation at the song's conclusion. Note also that the minor mode is inferred by the entrance of a B♭ major chord in the last measures of the introduction.

As in "You Got Me Floating," there's that ubiquitous "backwards" guitar in the background, and this time it is also the solo instrument.

Memorization of this song is a must for any guitar-slinging Hendrix devotee. Just ask Frank Marino of Mahogany Rush fame, an "honor student" of the Jimi Hendrix school of guitar.

Slower ♩ = 92
N.C.
(Bm7)
(Gsus2)
(Am7)
(Fsus2)
(B♭5)
Vocal
Guitar 1
let ring
A.H.
pitch: D
Guitar 2
Bass
Drums
G
N.C.
(B♭)
(C)
Verse
Fsus2
1. Down the street you can hear her scream, "You're a dis - grace," as she
mf
w/ pick
f

N.C.(Am)
Em7
Vocal
slams the door in his drunk-en face.
And now he stands out - side and all the
Guitar 1
let ring
Guitar 2
Bass
Drums
N.C.(F) (C) Gsus2 N.C.(B♭) Gsus2
neigh-bors start to gos-sip and drool.
He
let ring
let ring

F5
N.C.(Am)
Vocal
cries, "Oh girl, you must be mad. What hap-pened to the sweet love you and me had?" A -
Guitar 1
let ring
Guitar 2
Bass
Drums
(Em)
(Fsus2)
(C5)
(G5)
N.C.(C)
gainst the door he leans and starts a scene, and his tears fall and burn the gar - den green.

Chorus
G5
N.C.(Bm7)
(Gsus2)
(Am7)
(Fsus2)
(Bb5)
Vocal
And so castles made of sand fall in the sea, e-
Guitar 1
let ring
Guitar 2
Bass
Drums
Gsus2
N.C.(Bb)
G
N.C.(Bb)
(C)
Verse
Fsus2
ven-tu-al-ly.
2. A lit-tle In-di-an brave, who be-fore he was ten, played
8va
A.H.
pitch: C
* Vibrato G intermittently "bumps into" C note, 3rd str., 5th fret.

Am
Em7
Vocal
war games in the woods. with his In - di - an friends. And he built a dream that when he grew up he would
Guitar 1
let ring
Guitar 2
Bass
Drums
F5
N.C.(C)
Gsus2
N.C.
G5
Gm7
G9
be a fear-less war-ri - or In - di - an Chief.
Man-y

Fsus2
A5
N.C.(A5)
moons passed and more the dream grew strong un-til to-mor-row he would sing his first war song, and
Vocal
Guitar 1
let ring
Guitar 2
Bass
Drums
Em7
N.C.(F)
(C)
Gsus2
fight his first bat-tle, but some-thing went wrong. Sur-prise at-tack killed him in his sleep that night.

Chorus
N.C.(G)
N.C.(Bm7)
(Gsus2)
And so cas - tles made of sand melts
let ring
(Am7)
(Fsus2)
(G)
(B♭)
(C)
in - to the sea, e - ven - tu - al - ly.
cresc.
full
Vocal
Guitar 1
Guitar 2
Bass
Drums

Guitar Solo
N.C.(Gm7)
(C)
(G)
(Bb)
(C)
Vocal
Guitar 1
Guitar 2
Bass
Drums
full
1/2
8va
3. There _

Verse
Fsus2
A5
was a young girl _ whose heart was a frown. _ 'cause she was crip-pled for life ___ and she could-n't speak a sound. _ And she
Vocal
Guitar 1
Guitar 2
Bass
Drums
8va
full
let ring
loco
1/2
Em7
F6sus2
C
G5
N.C.(G5)
wished and prayed _ she could stop liv-in', so she de - cid-ed to die.

Gsus2
F#5
Fsus2
Vocal
She drew her wheel - chair to the edge of the shore, and to
Guitar 1
Guitar 2
Bass
Drums
A5
Em7
her legs she smiled, "You won't hurt me no more."
But then a sight she'd nev - er seen made her jump and say,

F
C5
G
"Look, a gold - en winged ship is pass - ing my way."
Spoken: And it real - ly did - n't
let ring
Outro
Freely ♩ = 80
G5
N.C.(Bm7)
have to stop, it just kept on go - ing.
And so cas - tles
Vocal
Guitar 1
Guitar 2
Bass
Drums

(Am7)
(B♭5)
(G)
N.C.(B♭)
(C)
Vocal
made of sand
slips in - to the sea, e -
Guitar 1
Guitar 2
Bass
Drums
G
N.C.(B♭)
(C)
ven - tu - al - ly.
rit.
rit.

Slower ♩ = 72
G5
Gsus2 Fsus2 Gsus2 B♭sus2 Gsus2
Csus2 B♭sus2 Gsus2 B♭sus2 Fsus2 Gsus2 Fsus2 Gsus2
Vocal
Guitar 1
Guitar 2
Bass
Drums
Fade Out
Fsus2 Gsus2 B♭sus2 Gsus2 Csus2 B♭sus2 Dsus2 Csus2
B♭sus2 Csus2 Gsus2 B♭sus2 Gsus2 Fsus2 Gsus2 B♭sus2
Csus2 Dsus2

One Rainy Wish

Words and Music by Jimi Hendrix

Another of Jimi's "Honor Students," Eric Johnson, cites this ode to a dream as one of his personal favorites. It's also near the top of my list, primarily for its aesthetic appeal, but it has a sufficient amount of radical Hendrixian harmonic and rhythmic concepts to warrant some lengthy academically-minded musings.

To my knowledge, this was the first rock song to have the verse and chorus in different time signatures. Up 'til the last measure of the first verse it is in triple meter, 3/4 time, which is then replaced by the double meter, 4/4 time, of the chorus.

The harmonies contain numerous Jimi signatures, most notably by guitar 2 starting with the opening E6 chord and harmonization of the E major pentatonic scale (E F# G# B C#) in fourths, commencing with measure 6 to the exquisite A major add 9 voicing in the second measure of the verse. The guitar also has a decidedly "nasal" quality to it, due to the fact that the bridge and middle pickups were engaged simultaneously. This was before the advent of five-way pickup selectors on Stratocasters and Jimi attained this setting - erroneously dubbed by most as the "out-of-phase" mode - by first removing the spring from its precursor, the three-way switch. This setting is also employed in "Castles Made Of Sand," "Wait Until Tomorrow" and "Ain't No Telling."

N.C.(E)
Vocal
Guitar 1
Guitar 2
Bass
Drums
8va
mf
mp
let ring
Verse
Moderately Slow Rock ♩ = 80
*E
A
E
1. Gold-en rose, the col-or of the dream I had
not too long a-
w/ bar
*Chord symbols reflect basic implied tonality.

C#m
E
A
E
Vocal
go. A mist-y blue and the li-lac too, a nev-er to grow
Guitar 1
1/2
Guitar 2
Bass
Drums
C#m
E
A
old.
A there you were un-der the tree of song,
*T
T T
*T = Thumb on ⑥

E
C♯m7
E
A
Vocal
sleep-ing so peace-ful - ly.
In your hand a flow-er played, a
Guitar 1
Guitar 2
let ring
Bass
Drums
E
C♯m
wait-ing there for me.

Chorus
C♯
G♯
B
F♯
Vocal
*I have nev - er laid ___ eyes ___ on you, a like a be -
Guitar 1
full
Guitar 2
let ring
Bass
Drums
choke
*Double tracked vocal.
fore this time - less day. Ah, but you walked and ya once ___

Vocal
Guitar 1
Guitar 2
Bass
Drums
B
F#
C#
G#
smiled my name
and you stole
my heart
a - way,
ah, stole my heart
a -
full
let ring
T
Guitar Solo
way, lit-tle girl, yeah.
Al-right!
8va
1/2

B
F#
N.C.(F#)
(E)
Vocal
Guitar 1
Guitar 2
Bass
Drums
8va
loco
full
1/2
let ring
tom fill
(B)
Verse
E
A
2. Gold-en rose, the col-or of the dream I had
mp
mf

E
C#m
E
Vocal
not too long a - go.
Mist - y blue and
Guitar 1
8va
Guitar 2
T
let ring
Bass
Drums
A
E
C#m
li - lac too, a nev - er to grow old.
8va
loco
1/2
let ring
T T

A
E
C♯m
Vocal
dream I had.
Mist - y blue and
li - lac too.
8va
loco
Guitar 1
let ring
T
Guitar 2
Bass
Drums
Gold - en rose,
gold - en rose,
gold - en rose.
T T
T

Outro
C
C#m
Vocal
Oo.
Guitar 1
8va
Guitar 2
Bass
Drums
C
Oo.
1/2

C#m
Vocal
Oo.
8va
Guitar 1
Guitar 2
Bass
Drums
C
Oo.
loco
Guitar 1
Guitar 2
Bass
Drums

C#m
Vocal
Spoken: It's on - ly a dream. _
I'd love to
Guitar 1
Guitar 2
Bass
Drums
C
tell some-bod-y a-bout this dream.
The
8va
1/4

C♯m
Vocal
sky was filled with a thou - sand stars, while the
8va
Guitar 1
let ring
Guitar 2
Bass
Drums
C
sun kissed the moun - tains blue. And e -

C#m
Vocal
lev - en moons
played a - cross the rain - bows
8va
Guitar 1
Guitar 2
let ring
Bass
Drums
Begin Fade
C
a-bove me and you.
C#m
Gold - en rose,

C
the col-or of the vel - vet walls,
sur - rounds us.
Fade Out
Vocal
Guitar 1
Guitar 2
Bass
Drums
let ring

Little Miss Lover

Words and Music by Jimi Hendrix

Mitch Mitchell's intro figure to "Little Miss Lover" exemplifies his uncanny knack for creating drum parts based on Hendrix's riffs. Other examples can be found in the introductions to "I Don't Live Today" and "Voodoo Chile (Slight Return)."

Throughout the verses, Jimi's guitar assumes the character of a percussion instrument, the result of using a wah-wah pedal in conjunction with muted strings. Going into the lead break he switches on his Octavia, playing a solo that practically covers the gamut of bends idiomatic to the rock and blues genre. Just in case you're a novice to string-bending, take heed and be sure to place all available digits behind the finger executing the bend for additional leverage and support. Most bends are done with the ring finger of the fretting hand, so your index and middle fingers will be the ones assisting in pushing a string up to the required pitch.

Verse
F#9
F#7#9
Vocal
1. Lit-tle Miss Lov - er, heh, a-where
Guitar 1
f
w/ wah-wah & dist.
Bass
f
sizzle cym.
Drums
F#7
F#7#9
F#7
F#7#9
A7
A7#9
have you been in this world for so long?
Well, I love a lov - er,

Vocal

Guitar 1

full full 1/2 full full 2 full full full

Bass

Drums

Vocal

Guitar 1

grad. release

full full 1 1/2 2 2 2

* Played behind the beat.

Bass

Drums

tom fill

Outro
w/ Voc. Fig. 1, 5 times
F#9
F#7#9
F#9
F#7#9
N.C.(F#9)
Vocal
hey, little Miss, lit-tle Miss, lit-tle Miss, lit-tle Miss Lov - er.
Oh, ba - by,
Guitar 1
Guitar 2
8va
mp
f
w/ dist.
w/ wah-wah
let ring
Bass
Drums
hi-hat
ride
oh, look at me with soul here.
So good,
lit-tle Miss Lov-er.
*Vib. top note only.

F#9
F#7#9
F#9
Begin Fade
Hey, ba - by.
Oh!
She makes ev-'ry-thing good.
N.C.(F#9)
Fade Out
Hey, lov - er, ah.
Vocal
Guitar 1
Guitar 2
Bass
Drums
8va
1/4
hi-hat
ride

Bold As Love

Words and Music by Jimi Hendrix

The flower of Jimi's lyrical genius is in full bloom throughout *Axis: Bold As Love*, especially the title cut, with its imagery and personification of the colors. "Lyrical" is also an apt adjective for his guitar playing, whether it be the chordal counterpoint within the verses or the lead lines during the majestic outro solo.

Examining the guitar solo from a theoretical standpoint will reveal why it works in relationship to the chord progression and should help you in developing your own melodies. For example, the solo commences on the root of the A major chord in the form of a string bend, then it moves along to roots of the next two chords in the progression, E major and F# minor. In the third and fifth measures he bends to C#, which is the third of the A major triad (A C# E), then releases it back to B, the fifth of the E major triad (E G# B).

Following this section, Mitch plays a brief solo interlude wherein his drums are colored by ace engineer Eddie Kramer with a bit of studio magic known as flanging. Current state-of-the-art technology makes this effect available electronically, but when *Axis: Bold As Love* was produced it was done mechanically. This required manipulating the reel flange (projecting rim) to one of two tape decks running simultaneously, with the thumb and mixing the resulting signal.

The music of the majestic grand finale seems to take flight and "kiss the sky" on its new course of C# major. Note that beginning with measure 11, Jimi uses arpeggios based on the C# - G# - A#m - B - B# progression, and fades out with tremolo picked partial chords.

(A)
(E)
(F♯m)
(D)
(C♯)
Vocal
Jeal-ous-y, en - vy waits be-hind him, her fire - y green gown sneers at the grass - y ground.
Guitar 1
let ring
let ring
let ring
let ring
Guitar 2
Guitar 3
Bass
mf
Drums

(D)
(A)
(Bm)
(G)
Vocal
Blue are the life giv-ing wa - ters tak-ing for grant-ed, they qui-et-ly un-der-stand.
Guitar 1
Guitar 2
mp
w/ clean tone
* Doubles bass gtr. simile at this point.
Guitar 3
Bass
hi-hat
Drums

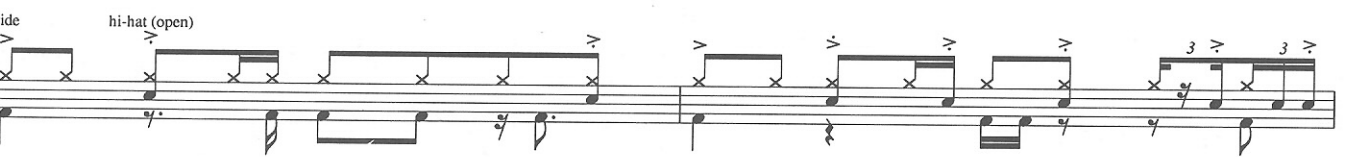
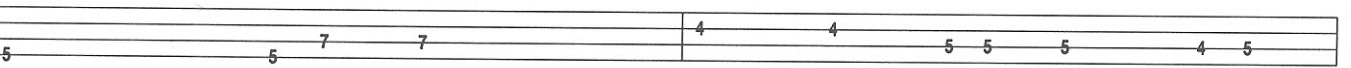
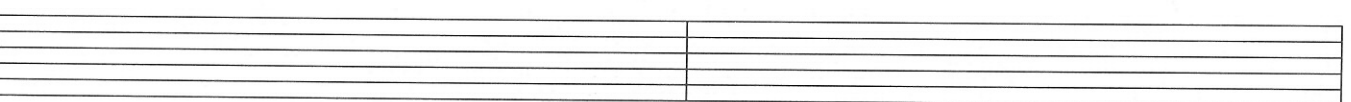
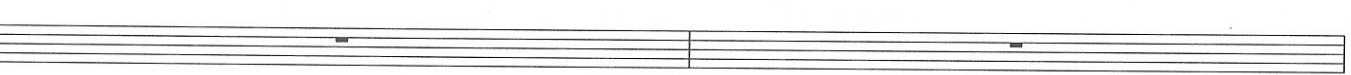
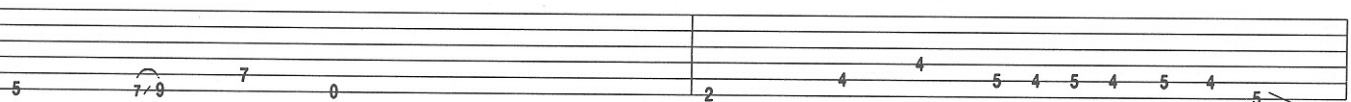
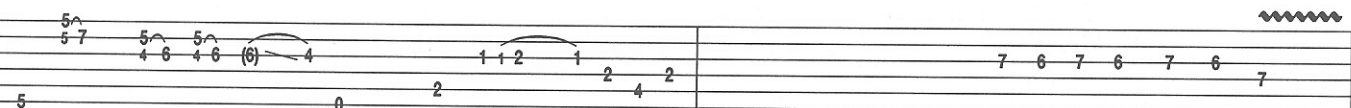
(D)
(A)
(Bm)
G6
G#
Vocal
Once hap - py tur-quoise arm - ies lay op-po-site, read - y, but won-der why the fight is on.
Guitar 1
Guitar 2
Guitar 3
w/ clean tone
Bass
Drums

Chorus
A
E
F♯m
G
Vocal
But they're all
bold
as
love.
Guitar 1
let ring
let ring
let ring
let ring
Guitar 2
Guitar 3
Bass
Drums
ride
hi-hat (open)

N.C.(A)
E
F#m
N.C.(G)
Vocal
Yeah, they're all bold as love, yeah!
Guitar 1
let ring
Guitar 2
Guitar 3
let ring
Bass
Drums
ride
hi-hat (open)

(A)
(E)
F#m
N.C.(D)
Vocal
They're all bold as love. Just ask the
Guitar 1
let ring
Guitar 2
Guitar 3
let ring
Bass
Drums
ride
hi-hat (open)

(A)
(Bm)
(D)
(G)
(G♯)
Vocal
Ax - is.
2. My
Guitar 1
mf
Guitar 2
Guitar 3
Bass
Drums
mf

Verse
N.C.(A)
(E)
(F#m)
(D)
Vocal
Red is so con-fi-dent, he flash-es tro-phies of war — and rib-bons of eu-pho - ri - a.
Guitar 1
Guitar 2
mp
Guitar 3
Bass
Drums
ride
hi-hat (open)

(A)
(E)
(F#m)
D5
N.C.(C#5)
Vocal
Or - ange is young, full of dar-ing, but ver-y un-stead-y for the first go round.
Guitar 1
Guitar 2
Guitar 3
Bass
Drums
ride
hi-hat (open)

(D)
(A)
(Bm)
(G)
Vocal
My Yel-low in this case _ is not so mel-low. In fact, I'm try'n' to say it's fright-ened like me.
Guitar 1
let ring
steady gliss.
Guitar 2
Guitar 3
Bass
Drums
ride
hi-hat (open)

(D)
(A)
(Bm)
Bm
G
G#
Vocal
And all of these e - mo - tions of mine _ keeps hold-ing me from, uh,
giv-ing my life to a rain - bow like you. But I'm, uh,
Guitar 1
P.M.
P.M.
Guitar 2
Guitar 3
Bass
Drums

Chorus
Gtr. 2 tacet
A
N.C.(E)
F#m
G
Vocal
yeah, I'm bold as love, yeah, yeah.
Guitar 1
let ring
Guitar 3
let ring
Bass
Drums
ride
A
N.C.(E)
F#m
N.C.(G)
Well, I'm bold, bold as love, hear me talk - in', girl.

(A)
(E)
F#m
N.C.(D)
Vocal
I'm bold as love, uh! Just ask
Guitar 1
let ring
P.M.
Guitar 3
Bass
Drums
choke on 2
(A)
(Bm)
D
G
G#
the Ax - is.
Spoken: He knows ev - 'ry - thing...
Yeah! Yeah!
full

Guitar Solo
A
E
F#m
N.C.(G)
Vocal
Yeah!
Guitar 3
w/ Fuzz Face dist. pedal
full
grad. release
Guitar 1
let ring
Bass
Drums
ride
tom fill
Gadd9
semi-harm.
1/2

N.C.(F♯m)
G
A
E
Vocal
Guitar 3
full
Guitar 1
let ring
Bass
Drums
F♯m
G6
N.C.(A)
(E7)
(F♯m)
(G)
semi-harm.
tom fill

(A)
(E7)
(F#m)
(G)
(G#)
Vocal
Guitar 3
full
1/2
semi-harm.
1 1/2
Guitar 1
Bass
Drums
Slower ♩ = 66
D5
A5
full 1/2
mp

A5
D5
A5
Vocal
Guitar 3
full
1/2
poco rit.
1/2
Guitar 1
Bass
Drums
tom fill
* w/ heavy flange
N.C.
A Tempo
tom fill
tom fill
tom fill
rit.

C#
G#
A#m
B
B#
Guitar 3
1 1/2
1/2
1/2
full
full
full
* fdbk.
* Microphonic fdbk. not caused by string vibration.
Bass
Drums
tom fill
* Played ahead of the beat.

C#
G#
Guitar 3
Bass
Drums
A#m
B
B#
12
full
1/2
6
3
7

A#m
B
B#
Guitar 3
1/2
1/2
full
full
2
Bass
Drums
C#
G#
2
2
2
full
Begin Fade
A#m
B
B#
C#
G#
full
full
1 1/2
full
tom fill

A♯m
B
B♯
C♯
G♯
Guitar 3
full
Bass
Drums
Fade Out
* Trem. pick and slide up simultaneously.